

THE ARTISTIC TENOR

A COLLECTION OF STANDARD BALLADS

13-AM-1734
H-1546



Enrico Caruso
H. H. H. H.

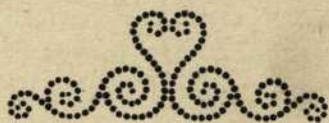
ENRICO CARUSO
THE DISTINGUISHED TENOR

THE ARTISTIC SERIES 1
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MELBOURNE

THE ARTISTIC TENOR

VOLUME ONE

A COLLECTION OF STANDARD BALLADS
BY WORLD RENOWNED COMPOSERS



PRICE ~~60~~ FIFTY CENTS



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ENRICO CARUSO

FEBRUARY 25th, 1873 was an important day for Naples, Italy, for on that day and in that City this greatest living dramatic tenor first saw the light.

Caruso's father was a mechanic and intended his son should follow the same vocation, but, fortunately for mankind, fate willed otherwise.

Like the majority of youngsters who can sing, Caruso became a choir boy and his extraordinary voice immediately attracted considerable attention. Although a mere child he time and again beseeched his father to allow him to take lessons and just as often was his appeal refused.

Fate, however intervened, for in his 18th year a prominent baritone heard him sing, and was so enthusiastic over the quality of his voice that he unhesitatingly extended to him substantial assistance, thereby making it possible for him to study under the capable maestro Vergine, and later with Lamperti and Concone.

Caruso made his debut in 1894 in Naples; his success was emphatic. Following a South American engagement, he returned to Europe, giving successful recitals in all the important cities. He came to America in 1903, where he was hailed as the greatest of all great tenors. This year (1911-1912) was his ninth triumphant season in the United States.

He is gifted with a powerful, rich voice of wide compass, especially suited for brilliant performances of Italian operas, both old and new.

In 1908, Caruso was made Chevalier of the Legion of Honor.

783.8743
A7918
1912
MWS-ETR

VOLUME ONE

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BY

WORLD RENOWNED COMPOSERS

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Plume In The Summer-Wind

(La Donna È Mobile)

"Rigoletto," Act III

GIUSEPPE VERDI

1813-1901

Allegretto M.M. ♩ = 138

mf marcato

The piano introduction consists of two staves in 3/8 time. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegretto' with a metronome marking of 138 M.M. The dynamics are 'mf' and 'marcato'.

Con brio

Plume in the Sum-mer-wind, Way-ward-ly
La-don-na è mo-bi-le qual piu-ma al

pp

The vocal entry is marked 'Con brio'. The piano accompaniment begins with a half-note rest in the right hand and eighth-note chords in the left hand. The dynamics are 'pp'.

leggiere

play-ing, Ne'er one way sway-ing, Each whim o-bey-ing, Thus heart of
ven-to, mu-ta d'ac-cen-to e di pen-sie-ro. Sem-pre un a-

The second line of the song is marked 'leggiere'. The piano accompaniment continues with eighth-note chords in the right hand and eighth-note accompaniment in the left hand.

wom-an kind, Ev - 'ry way bend - eth, Woe who de - pend - eth
 ma - bi - le leg - gia - dro' vi - so, in pian-to oin ri - so,

pp

On joy she spend - eth! Yes, heart of wom - an, Ev - 'ry way
 è - men - zo gne - ro, la - don - na è mo - bil, qual piu - ma al

p

bend - eth, Woe who de - pend - eth on joy she spends,
 ven - to, m - ta - duc - cen - to e - di pen - sier,

f *leggiro* *3* *pp*

Woe who de - pends on,
 e - di pen - seir e,

cresc. *p* *p* *pp* *3*

con forza

On joy she spends.
e de pen - sier.

f *ff*

mf marcato *pp*

p

Sor-row and mis-e-ry, Fol-low her smi-ling, Fond hearts be-gui-ling,
È sem-pre mi-se-ro ch'a lei s'af-fi-da, chi le con-fi-da,

False-hood as-soil-ing! Yet all fe-li-ci-ty, Is her be-stow-ing,
mal cau-toil co-re! Pur mai non sen-te-si fe-li-ceap-pie-no

No joy worth know-ing Is there, but woo-ing! Yes, heart of wom-an
chi su quel se - no non li - ba a - mo - re! La don - na è mo - bil

pp *p*

Ev - 'ry way bend-eth, Woe who de - pend - eth On joy she spends,
qual piu-ma al ven - to, mu - ta d'ac - cen - to e di pen - sier.

f *pp* *leggiere*

Woe who de - pends on,
e di pen - sier e,

cresc. *p* *p* *cresc.*

On joy she spends.
e di pen - sier.

con forza *ff*

The Serenade.

La Serenata.

Italian Words by
G. A. CESAREO.
English version by THEO. MARZIALS.

Music by
F. PAOLO TOSTI.

Andantino. M. M. ♩ = 80.

1. time higher

3 =

Inter for Trio

p

Light - ly, my gent-lest num - - bers, My fair - est songs and
Vo - la, O se - re - na - - ta: La mia di - let ta é

pp

X

p *Violins*

fleet - est, A - mid the fair white folds my la - dy slum - - bers,
 so - la, E, con la bel - la te sta ab - ban - do - na - - ta,

f *Flutes*

Go lit - tle songs, my sweet - est! Fly lit - tle songs, my
 Po - - sa tra le len - zuo - - la: O se - re - na - ta,

p *Violins*

fleet - - est, Where sweet my la - dy slum - bers!
 Vo - - la. O se - re - na - ta, Vo - la.

p

Thro' the case - - ment peep - - ing, O - ver her gold - en
 Splen - de Pu - ra la lu - - na; L'a le il si - len - - zio

F 403

tress - - es, See how the moon-light steals in bright ca - ress-es, And
 sten - - de, E die-troi ve - li del l'al co - va bru - na La

p 423

still her lamp is keep - ing, Watch as she lies a -
 lam - pa - da s'ac - cen - de. Pu - - ra la lu - na

p

pp

sleep - - ing, O sweet, my la - dy sleep - - ing!
 Splen - - de. Pu - - ra la lu - na Splen - - de.

pp

F 403

Light - ly then my sweet - - est, sweet - est songs and
 Vo - la, O se - re - na - - ta; Vo - la, O se - re

V 423

p

fleet - - est, Light - - - ly!
na - - ta, Vo - - - la,

p *pp*

Ah! la Ah!
Ah! la Ah!

p

la.
la.

A.C.

p.

Light - ly, my soft-est num - bers, My fair - est songs and
Vo - la, O se - re - na - ta: La mia di - let - ta è

pp

fleet - est, A - mid her gold - en hair my la - dy slum - bers,
so - la; Ma, sor - ri dendo an - cor mez - zo as - son - na - ta,

Fly lit - tle songs, my sweet - est! Fly lit - tle songs my
Tor - na fra le len - zuo - la: O se - re - na - ta,

p

fleet - est! Where sweet my la - dy slum - bers.
Vo - la, O se - re - na - ta, Vo - la.

p

All the earth — re - po - - ses! All but the night wind
 L'on - da So - gna su'l li - - do, E'l ven - to su la

sigh - - ing, All but my lit - tle song-lets fly - ing, fly - ing A -
 fron - - da; E'a' ba - ci miei ri - cu-sa an co-ra un ni - do La

p

gainst her case - ment ro - ses. Ah! me her case-ment
 mia si - gno - ra bion - da. So - - gna su'l li - do

pp

clo - - ses! Ah! me her case-ment clo - - ses!
 L'on - - da, So - - gna su'l li - do L'on - - da,

Light - ly then my sweet - est, Sweet - est songs and
Vo - la, O se - re - na - ta: Vo - la, O se - re -

fleet - est: Light - ly!
na - ta: Vo - la.

p

pp Ah! la Ah! la Ah! la

pp

la.
la.

dim.

I Love Thee.

Ich Liebe Dich.

Je t'aime.

Lyric by
F. von HOLSTEIN.

Music by
EDVARD GRIEG.
1843 - 1907

2-

Andante.

p

Light of my
Du mein Ge -
O toi, doux

life, whose im - age my heart hold - eth!
dan - ke, du mein Sein und Wer - den!
ange à mes pen - sers si cher, —

pp

Thou, at whose
Du mei - nes
Toi de mon

pp

feet I wor - ship and a - dore!
Her - zens er - ste Se - lig-keit!
cœur le seul bon - heur rê vé,

*f**f*

Ped.

*

Ped.

*

p

With wings of love my spir - it thee en - fold - eth. I love thee, dear, I
 Ich lie - be dich wie nichts auf die - ser Er - den, ich lie - be dich, ich
 Je t'ai - me plus que tout sur cet - te ter - re, Je t'ap - par-tiens, je

Ad. *cresc. sempre* *ff*

love thee, dear, I love thee, dear, now and for - ev - er - more! I
 lie - be dich, ich lie - be dich in Zeit und E - wig-keit! ich
 t'ap - par-tiens, Je t'ap - par-tiens et pour l'é - ter - ni - té, Je

cresc. sempre.

ritard *Ad.* *

love thee dear, now and for - ev - er - more!
 lie - be dich in Zeit und E - wig-keit!
 t'ap - par-tiens et pour l'é - ter - ni - té.

ff ritard *mp a tempo* *dim.*

p *pp*

I think of thee in dream-ing and in wa - king, Thy per-fect
 Ich den - ke dein, kann stets nur dei - ner den - ken, nur dei - nem
 Je pense à toi dès que le jour se - veil - le Ton chaste a -

p *pp*

bliss, I set all else be-fore; Wher-ev - er
 Glück ist die - ses Herz ge-weih't; we Gott auch
 mour est ma fé - li - ci - té; Sur ton sort

f *p*

fate my foot-steps may be ta - king: I love thee, dear, I
 mag des Le - bens Schich - sal len - ken, ich lie - be dich, ich
 de près et de loin je veil - le; Je t'ap - par - tiens, je

Ad. *

love thee dear, I love thee, dear, now and for - ev - er - more! I
 lie - be dich, ich lie - be dich in Zeit un E - wig - keit! ich
 t'ap - par - tiens, Je t'ap - par - tiens et pour l'é - ter - ni - té, Je

cresc. sempre *ff*

cresc. sempre. *Ad.* *

love thee, dear, now and for - ev - er - more!
 lie - be dich in Zeit un E - wig - keit!
 t'ap - par - tiens et pour l'é - ter - ni - té!

ritard *mp a tempo* *dim.* *pp*

ff *Ad.* *

The Lotus Flower.

(Die Lotosblume.)

Lyric by
HEINRICH HEINE.
1799-1856

English version by
KARL BERGMANN.

Music by
ROBERT SCHUMANN.
1810-1856

Lento assai.

p

The Lo - tus flow - er pi - neth
Die Lo - tos - blu - me äng - stigt

p

Be-neath the strong sun - light,
Sich vor der Son - ne Pracht,

Bow-ing her head in si - lence, She
Und mit ge - senk - tem Haup - te Er -

pp

prays for the com - ing of night.
war - tet sie träu - mend die Nacht.

The moon a - bove is her loved one, He
Der Mond, der ist — ihr Buh - le, Er

p *pp*

wa-kens her with his smile, She then un-veils her beau-ty, And
 weckt sie mit sei-nem Licht, Und ihm ent-schlei-ert sie freund-lich Ihr

Rit

loves him all the while. She blooms and glows and gleam-eth. In
 from-mes Blu-men-ge-sicht. Sie blüht und glüht und leuch-tet, Und

accelerando

rap-ture, while he's a-bove Her heart tho is si-lent-ly bleed-ing For
 star-ret stumm in die Höh, Sie duf-tet und wei-net und zit-tert Vor

ritard. p

un-re-quit-ed love, For un-re-quit-ed love.
 Lie-be und Lie-bes-weh, Vor Lie-be und Lie-bes-weh.

ritard.

Oh Fair, Oh Sweet And Holy

(Du Bist Wie Eine Blume)

German words by
HEINRICH HEINE
1799 - 1856

Music by
OTTO CANTOR

Andante *molto lento*

p *pp* *espressivo*

And. * *And.* * *And.* *

Oh, fair oh, sweet and ho - ly as
Du bist wie ei - ne Blu - me, so

a tempo

And. * *And. canto poco marcato* * *And.* *

dew at morn - ing tide, I gaze on thee, and
hold, so schön und rein. Ich schau' dich an und

And. * *And.* * *And.* *

yearn - ings sad in my bos - om hide. ———
Weh - muth schleicht mir in's Herz hin - - ein. ———

*And. * And. * And. **

tranquillamente

I feel ——— that fain I'd be
Mir ist, ——— als ob ich die

mf p pp

*And. * And. * And. **

lay - ing my ——— hand up - on thy hair, ——— I
Hän - de auf's ——— Haupt dir le - gen sollt' ——— Mir

*And. * And. * And. **

feel that fain I'd be lay - ing my hand up - on thy
 ist, als ob ich die Hän - de auf's Haupt dir le - gen

hair, sollt. Pray - ing, be - tend,

cresc.

pray - ing, pray - ing that God may keep thee so
 be - tend, be - tend dass Gott dich er - hal - te so

meno *mf*

ho - ly, sweet and fair pray - ing that God, that God may
 rein so schön und hold be - tend dass Gott, dass Gott dich er -

poco accel. agitato

stentato

keep thee, Keep thee so ho - ly, so sweet and so fair, — Pray-ing that
 hal - te so rein so schön - ja so schon rein und hold — be - tend dass

Red. *

God, — that God — may keep thee so ho - ly, sweet — and
 Gott, — dass Gott dich er - hal - te so rein und schön — und

molto rall.

Red. * *Red.* *

fair, — so ho - ly, sweet — and fair!
 hold — so rein — und schön — und hold!

con passione al fine *rit.* *lunga*

Red. * *Red.* * *Red.* * *Red.* *

pp rit.

Red. *

Heaven And Ocean

Cielo e mar

ROMANZA

"La Gioconda" Act II
Text by TOBIA GORRIO
English Version by
HENRY HERSEE

AMILCARE PONCHIELLI
1834-1886

Andante con calma

Piano introduction in B-flat major, 4/4 time. The music features a slow, flowing melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Andante con calma'. The piece concludes with a final chord marked 'pp' (pianissimo) and a 'l.h.' (left hand) instruction.

p maestoso à piacere

Heav - en! and o - cean!
Cie - lo e mar!

Vocal and piano accompaniment for the first vocal line. The vocal line is in B-flat major, 4/4 time, marked 'p' (piano) and 'maestoso à piacere'. The piano accompaniment features a slow, flowing melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'rall.' (rallentando) and 'ppp' (pianissimo). The piece concludes with a final chord marked 'ppp'.

a tempo

yon e - the-real veil Is ra-diant as a ho - ly al - tar,
l'è - te - reo — ve - lo splen-de come un san-to al - tar.

Piano accompaniment for the second vocal line. The piano accompaniment features a slow, flowing melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'a tempo'. The piece concludes with a final chord marked 'p' (piano). The piano accompaniment is marked 'dolcissimo' (very sweet) and 'legatissimo' (very legato).

My an - gel, will she come from heav - en? My an - gel will she
L'an - giol mio ver - rà dal cie - - lo? l'an - giol mio ver -

come o'er o - cean?
rà dal ma - rè?

Here I a - wait — her, I breathe with
Qui l'at - ten - do; ar - den - te

p legato

rap - - ture The soft ze - - phyr's filled with love.
spi - - ra og - gi il ven - to — del - l'a - mor.

r.h.

Mor - - tals — oft, when fond - ly
Ah! quel - l'uom che vi so -

pp

sigh - ing, Find ye a tor - ment, O
 spi - ra - vi con - qui - de, O

gold - en, gold - en dreams, Mor - tals oft, when fond - ly
 so - gni, o so - gni d'ôr, ah! quel - l'uom che vi so -

animando *cresc.* *3*

animando *cresc.* *3*

sigh - ing, Find ye a tor - ment, O gold - en dreams, O gold - en
 spir - ra vi con - qui - de, O so - gni, o so - gni

f *a tempo* *allarg.*

f *allarg. col canto*

dreams, O gold - en dreams, gold - en dreams!
 d'ôr! O so - gni, o so - gni d'ôr!

molto rall.

mf

In yon air - y — depths There
Per l'au - ra — fon - da

pp

now is seen nor shore, nor moun - tain, The ho - ri - zon kiss - es the bil - lows,
non ap - par nè suol, nè mon - te, L'o - riz - zon - te ba - cia l'on - da!

pp

And the bil - lows kiss the ho - ri - zon. Here in
l'on - da ba - cia l'o - riz - zon - te! Qui nel -

p legato

dark - ness I am wait - - ing; Wild - ly pant - ing is — my —
l'om - bra ov' io mi gia - - cio col - l'a - ne - li - to — del —

heart,
cor,

Come
vie -

then, - dear - - est,
ni, o don - - na,

pp

l.h.

r.h.

come to the kiss - - es, That can -
vie - - ni al ba - - cio del - - la

mag - - ic bliss, can mag-ic bliss im - part! Come then,
vi - - ta del - la vi - ta e del - l'a - mor, vie - ni, o

Poco più mosso.

p

dear - - est, here I'm wait - ing; Wild - ly pant - - ing is my
don - - na, qui t'at - ten - do col - l'a - ne - - li - to del

cresc.

mf

*cresc. con passione**string. animatissimo*

heart,
cor,

Come, then, dear - est Ah, come, my dear - est, dear - est,
vie - ni, o don - na, ah vie - ni al ba - cio, vie - ni,

string. animatissimo

dear - est,
vie - ni,

Come, dear - est, Ah! — come taste the
vie - ni al ba - - cio del - la

ff allarg. col canto

kiss - es that mag - ic bliss im - part, Ah come! ah!
vi - ta e del - l'a - mo - re, del l'a - mor, ah!

pp a tempo

come!
vien!

ah!
ah!

come!
vien!

Celestial Aïda.

(Celeste Aïda.)

ROMANZA.

"Aïda," Act I.

Music by
GIUSEPPE VERDI
1813 - 1901

Recitative.

If I were that brave war-rior If my hopes shall prove well-
Se quel guer-rier - io fos - si! seil mio so - gno si av - ve

The recitative is written for voice on a single staff in G major, 4/4 time. It consists of two phrases. The first phrase is followed by a piano accompaniment consisting of two staves (treble and bass clef) with whole rests.

found-ed!
ras - se!

Allegro vivo (M.M. ♩ = 126)

ff

The section begins with a piano introduction in G major, 4/4 time, featuring triplet patterns in both hands. The vocal melody enters with the lyrics "found-ed! ras - se!". The tempo is marked "Allegro vivo" with a metronome marking of 126 beats per minute. The piano accompaniment continues with triplet patterns and is marked "ff" (fortissimo).

With enthusiasm

And if led by me an arm-y of E-gypt's bra-vest
Un e - ser - ci - to di pro - di da-me gui - da - to

The section begins with a piano introduction in G major, 4/4 time, featuring triplet patterns in both hands. The vocal melody enters with the lyrics "And if led by me an arm-y of E-gypt's bra-vest". The piano accompaniment continues with triplet patterns and is marked "ff" (fortissimo).

Shall be vic - tor - ious,
e la vit - to - ria,

The plau - dits of roy - al
e il plau - so di Men - fi

Mem - phis!
tut - ta!

And to thee, my A -
E a te, mia dol - ce A -

i - da, to come all crown'd with lau - rel!
i - da tor - nar di lau - ri cin - to.

To say for thee I've bat - tled, for thee I've
dir - ti: per te ho pu - gna - to, per - te ho

con - quer'd!
vin - to!

con - quer'd!
vin - to!

Andantino (♩ = 116)
con espress

Ce - les-tial A - ì - da, di - vine —
Ce - le-sti A - ì - da, for ma di -

p *L.H.*

Red.

form, Mys - tic gar - land Of light and
vi - na, mi - sti - co ser - to di lu - ce e

dolce. *pp*

L.H.

Red.

flow'rs:
fior,

8

portate la voce.

Of my thoughts thou art the
 del mio pen - sie ro tu sei re -

7 24 L.H.

queen, - Of my life thou art the splen - - splen -
 gi - na tu di mia vi - ta sei lo - splen -

dor! I would give
 dor. Il tuo bel

sempre dolciss.

p *espress.* 12 L.H. R.H. L.H.

back to thee my beau - ti - ful heav - en And the sweet breez - es of thy na - tive
 cie - lo vor rei ri dar - ti le dol - ci brez - ze del pa - trio

R.H. L.H. R.H.

animato un poco

land; A re - gal chap - - let place on thy
 suol; un re - gal ser - - to sul crin po -
 ten.

With enthusiasm

tres - - ses, And build for thee a throne near the
 sar - - ti, er - ger - ti un tro - - - no vi ci no al

f *cresc.* *cal canto*

sun! Ah! Ce - les - tial A - i - - - da,
 sol! Ah! Ce - le - ste A - i - - - da,

leggerissime *espress.*

form di vine, Mys - tic
 for - ma - di vi - - na, mi sti - co

pp

gar - land of light and flow'rs: _____
 rag - gio di lu - ce e fior, _____

Of my thoughts thou art the
 del mio pen - sie - ro tu sei re -

p

queen, Of my life, thou art the splen - dor.
 gi - na, tu di mia vi - ta sei lo splen - dor.

p

parlante. ppp

I would give back to thee thy heav - en, And the sweet breez-es that bless the
 Il tuo bel cie - lo vor - rei ri - tar - di le dol - ci brez - ze del pa - trio

ancora piano *animando.* *f*

land! A re - gal chap - let place on thy tres - ses, And build for
suol; un re - gal ser - to sul crin po - sar - ti, er - ger - ti un

ancora piano

pppp *ppp* *dim.*

thee a home near the sun, And build a throne near the
tro - no vi - ci - no al sol, un *tro - no vi - ci - no al*

p *pppp* *pp* *leggermente.*

pp *morendo*

sun, And build a throne near the sun!
sol, Un tro - no vi - ci - no al sol!

ppp *allarg. e morendo ppp*

Red.

39
Serenade.
(Ständchen.)

FRANZ SCHUBERT Op. 135.

1797-1828

Moderato

pp

Thro' the leaves the night-winds, mov - ing, Mur - mur low and sweet;
Lei - se fle - hen mei - ne Lie - der durch die Nacht zu dir,

p

To thy cham - ber win - dow, ro - ving,
in den stil - len Hain her - nie - der,

Love hath led my feet.
Lieb - chen, komm zu mir.

•Si - lent prayers of bliss - ful feel - ing Link us, though a - part,
 Flüs - ternd schlan - ke Wip - fel - rau - schen in des Mon - des Licht,

pp

Link us, though a - part, On the breath of mu - sic steal - ing
 in des Mon - des Licht, des Ver - rä - thers feind - lich Lau - schen

To thy dream - ing heart, To thy dream - ing heart.
 fürch - te, Hol - de, nicht fürch - te, Hol - de, nicht.

pp

Moon-light on the earth is sleep - ing, Winds are rust - ling low,
Hörst die Nach - ti - gal - len schlan - gen? ach! sie fle - hen dich,

p

Where the dark - ling streams are creep - ing,
mit der Tö - ne süs - sen Kla - gen

Dear - est, let us go!
fle - hen sie für mich!

All the stars keep watch in heav - en, While I sing to thee,
 Sie ver-steh'n des Bu - sens Seh - nen, ken - nen Lie - bes schmerz,

p *pp*

While I sing to thee, And the night for love was giv - en;
 ken - nen Lie - bes schmerz, rüh - ren mit den Sil - ber tö - nen.

p

Dear - est, come to me, Dear - est, come to me!
 je - des wei - che Herz, je - des wei - che Herz,

Sad - ly in the for - est, mourn - ing, Wails the whip-poor-will,
 Lass auch dir die Brust be - we - gen, Lieb - chen, hö - re mich,

cresc.

And the heart for thee is yearn-ing,
be - bend harr' ich dir ent-ge - gen,

f

Bid it, love, be still, Bid it, love, be still,
komm, be - glü - cke mich! komm, be - glü - cke mich

p *f*

Bid it, love, be still!
komm, be - glü - cke mich!

pp

dim.

Spirit So Fair.

(Spirto Gentil.)

ROMANZA.

"La Favorita." Act III.

GAETANO DONIZETTI

1797 - 1848

Larghetto.

p dolce.

The piano introduction consists of two staves. The right staff features a series of chords and single notes, some with grace notes, creating a delicate and expressive melody. The left staff provides a harmonic accompaniment with a steady eighth-note pattern.

dolce.

Spir - it so fair, bright-ly de-scend - ing, Then like a dream
 Spir - to gen-til, ne' so-gni mie - i bril - la-sti un dì,
 An - giol d'a - mor il cor che ge - me co - lei che a-mai

The vocal line begins with a rest, followed by a series of notes that correspond to the lyrics. The piano accompaniment continues with a steady eighth-note pattern, providing a harmonic support for the voice.

all sad - ly end - ing, Hence from my heart, vi - sion de - ceiv - ing,
 ma ti per-de - i, fug - gi dal cor, men - ti - ta spe - me,
 cre - der mi fè, — so - a - ve er - ror, men - ti - ta spe - me,

The vocal line continues with the second verse, featuring a similar melodic structure to the first. The piano accompaniment remains consistent, providing a steady harmonic foundation.

calando.

Phan-tom of love, phan-tom of love, grief on-ly leav - ing, phan-tom of love!
lar - ve d'a-mor, lar - ve d'a-mor, fug-gi-te in-sie - me, lar - ve d'a-mor!
fug-gi-te o-mai lon-tan da me, fug-gi-te o-ma - i lon-tan da me!

rall.

In thee de - light - ing, all, all else scorn - ing, A fa - ther's
A te d'ac - can - to del ge - ni - to - re scor - da - va il
Ah! d'u - na don - na in me - l'a - mo - re, di Dio l'a -

a tempo

warn - ing, my coun - try, my fame! — Ah, faith-less dame, a pas - sion in -
pian - to, la pa - tria, il Ciel! — don - na sle - al, in tan - to a -
mo - re, già fe - a lan - guir, — pie - tà, Si - gnor, t'ho re - so il

string.

vi - ting, Fair hon - or blight - ing, brand - ing my name, a - las! a - las! _____
 mo - re, se - gnas - ti il co - re d'on - ta mor - tal, ah! mè! ah! mè! _____
 co - re, pie - tà, pie - tà del mi - o mar - tir, pie - tà, pie - tà! _____

string.

smorz.

a tempo

Spir - it so fair, — bright - ly de - scend - ing, Then like a dream
 Spir - to gen - til — ne' so - gni mie - i bril - la - sti un dì,
 An - giol d'a - mor — il cor che ge - me co - lei che a - mai

a tempo
pp *pp*

all sad - ly end - ing, Hence from my heart, vi - sion de - ceiv - ing,
 ma ti per - de - i, . fug - gi dal cor, men - ti - ta spe - me,
 cre - der mi fè, — so a - veer - ror, men - ti - ta spe - me,

cresc. *rall.*

Phan - tom of love, phan - tom of love, grief on - ly leav - ing, -
 lar - ve d'a - mor, lar - ve d'a - mor, fug - gi - te in - sie - me, -
 fug - gi - te o - mai lon - tan da me, fug - gi - te o - mai, so - gni er -

rall.

Phan - tom of — love, grief on - ly leav - ing, Phan - tom of
 lar - ve d'a - mor, fug - gi - te in - sie - me, lar - ve d'a -
 cor — lon - tan da me, so gni d'a - mor, de - li - ri - del

3

love, grief, grief, a - las, a - lone thou leav'st, phan - tom of love! —
 mor, fug - gi - te in - siem, fug - gi - te in - siem, lar - ve d'a - mor! —
 cor, fug - gi - te o - mai lon - tan da me, — lon - tan da me! —

colla voce. *p*

Songs My Mother Taught Me

(Als Die Alte Mutter)

Gipsy-Melody

English Version by
NATALIE MACFARREN

ANTON DVORÁK Op.55, N^o4

1841-1904

Andante con moto

mf *dimin.*

p mezza voce

Songs my moth - er taught me
 Als die al - te Mut - ter

pp *pp* *p* *Red. sempre*

in the days long van - ished; Sel - dom from her
 mich noch lehr - te sin - gen, Thrü - nen in den

f *p* *Red. sempre*

eye - lids were the tear - drops ban - ished.
 Wim - pern gar so oft ihr hin - gen.

f *dimin.* *p*

p

Now I teach my chil -
Jetzt, wo ich die Klei -

pp

p. *p.* *p.*

dren each me - lo - dious meas - ure; Oft the
nen sel - ber - üb' im San - ge, rie - self's

p. *p.* *p.* *p.* *p.*

tears are flow - ing, oft they flow from my
in den Bart oft, rie - self's oft mir von der
(mir vom Au - ge, rie - self's oft auf die

cresc. *f* *dimin.*

pp

mem-ry's treas - ure.
brau - nen Wan - ge.
brau - ne Wan - ge.

pp *morendo*

Ed. *

Like A Dream.

(M'appari Tutt' Amor.)

Aria from
"MARTHA" Act III.FRIEDRICH A. von FLOTOW.
1812-1883.

Allegro moderato.

p

Like a — dream bright and — fair,
M'ap - pa - ri tutt' a - mor,

Chas - ing ev - 'ry thought of — care, Those sweet —
il — mio sguar - do l'in - con - tro; bel - la —

hours passed with thee, Made the world — all joy for
si che il mio cor an - si - o - - so a lei vo -

me; — But a - las! thou art gone, And that dream of bliss is
lo; — mi fe - ri, m'in - va - ghi quell'an - ge - li - ca bel -

o'er, Ah! I hear now the tone of thy gen - tle voice no
tù, sculta in cor dall' a - mor, can - cel - lar - si non po -

more; Oh! re - turn hap - py hours fraught with hope, with hope so
 trà; il pen - sier di po - ter pal - pi - tar con lei d'a -

bright, come a - gain, come a - gain, Sun - ny days of pure de -
 mor, può - so - pir il mar - tir che m'af - fan - na e stra - zia il

rall.

light, of pure de - light! Like a dream
 cor, e stra - zia il cor! M'ap - pa - ri

a tempo

bright and fair, Cha - sing ev - 'ry thought of care,
 tutt' a - mor, il mio sguar - do l'in - con - trò,

Those sweet hours passed with thee, Made the
bel - la si che il mio cor an - si -

decresc.

ad lib. *piu animato*
 world all joy for me. Fleet - ing vi - sion
o - so a lei vo - lo; Mar - ta, Mar - ta,

colla voce *piu animato*

clothed in bright - ness, where - fore thus, so soon de -
tu spa - ri - sti, e il mio cor col tuo n'an -

part? O'er my path - way shed thy light - ness
dò! tu - la pa - ce mi ra - pi - sti,

affrettando

once a - gain, and glad my heart,
di do - lor io mo - ri - rò,

f affrettando

a tempo *rall.*

Once a - gain and glad my heart, yes, glad my heart.
ah, di do - lor mor - rò si, mor - rò.

a tempo *colla voce* *ff piu mosso*

Serenade.

(Ständchen.)

English version by
KARL BERGMANN.Music by
JOACHIM RAFF.
1822 - 1882*Lento. Semplice e con espress.*

Thou who ru - leth
Der den Him - mel

earth and heav - en, With pa - ter - nal watch - ing eyes,
und die Er - den schützt mit sei - ner Va - ter - hut,

Send thy lov - ing An - gels down to where my dream - ing
Lasst es dort auch Frie - de wer - den wo mein lie - bes

poco cresc.

la - dy lies; Let them guard her thru her slum-ber, When nights cur-tains
 Lieb - chen ruht. Lieb - chen schlumm-re schlumm-re wei - ter, Bis ein lich - ter

cresc. *f* *mf*

have beendrawn; Grant her bless-ings with - out num-ber, Till the com - ing
 Streif sich zeigt, Bis auf gold-ner Him - mels-lei - ter Hell der Mor - gen

cresc.

p

of the dawn. And while she is calm - ly sleep - ing, All I ask is
 nie der steigt. Kannst die Aeug - lein fried - lich sen - ken, Denn dein Treu - ge -

p *con espress.*

that she might Dream of one whose heart she's keep - ing,
 lieb - ter wacht; Musst im Traum auch mein ge - den - ken,

Dear - est maid - en, — now Good - night! Dear - est maid - en, —
 Lie - bes Lieb - chen, gu - te Nacht! Lie - bes Lieb - chen,

pp poco rall.

colla voce.

now Good - night!
 gu - te Nacht!

a tempo

a tempo accel. morendo.

pp

Ad.

Good - Bye!

Lyric by
G. J. WHYTE-MELVILLE.

Music by
F. PAOLO TOSTI.
1846 -

Andantino e con molto sentimento.

pp legato assai.

The piano introduction is in 2/4 time, featuring a melody in the right hand and a harmonic accompaniment in the left hand. The key signature has three flats (B-flat, E-flat, A-flat).

p

Fall - ing leaf, and fa - ding tree,

rit. *a tempo* *pp e legato*

The first vocal entry begins with a half rest followed by the lyrics. The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand. The tempo marking changes from *Andantino* to *a tempo* after the first vocal phrase.

Lines of white in a sul - len sea, Shad - ows ri - sing on you and

The second vocal entry continues the melody. The piano accompaniment provides a steady harmonic support with chords in the right hand and a moving line in the left hand.

me, Shad - ows ri - sing on you and me; The

legato.

swal - lows are ma - king them read - y to fly, Wheel - ing

rit. *pp* *lamentoso*

out on a wind - y — sky. — Good - bye, Sum - mer! good -

rit. *pp* *col canto e molto legato*

cresc.

bye, good - bye! Good - bye, Sum - mer! good - bye,

cresc.

rit.
good - - bye!

rit. *pp a tempo.* *p* *dim.*

poco piu parlante. *pp* *molto rall.*
Hush! A voice from the far a -

pp *molto rall. col canto.*

way! "Lis - ten and learn," it seems - to say, "All the to -

mor-rows shall be as to - day," "All the to - mor-rows shall be as to -

mf

day." The cord is frayed, the cruse is dry, The

mf

rit.

link must break, and the lamp must— die. ——— Good-

rit. *dim.*

lamentoso. *cresc. e poco.* *tardo*

bye to Hope! good - bye, good - bye! Good - bye to

lamentoso. *cresc. e poco.* *colla voce.*

p *rit.*

Hope! good - bye, good - - - bye! ———

p *rit.*

pp parlante. *cresc.* *rit.*

What are we wait - ing for? Oh! my heart!

pp *cresc.* *col canto*

poco string. e cresc. *mf*

Kiss me straight on the brows! And part! a - gain!

poco string. mf cresc.

a - gain! my heart! my heart! What are we wait - ing

cresc.

cresc. sempre.

for, you and I? A plead - ing look,

sempre. *colla voce.*

cresc. *ff* *largamente.*

a sti - fled cry, Good - bye, for -

rit. e forte. *ff* *largamente.*

ev - er! Good - bye, for - ev - er! Good - bye,

rit.

mp rit. good - bye, good - - - bye!

dim. *mp rit.* *p* *3* *3* *3* *3* *dim. sempre.*

p *pp*

The musical score is written for a voice and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into four systems. The first system shows the vocal line starting with 'a sti - fled cry,' followed by 'Good - bye, for -'. The piano accompaniment features a series of chords and moving lines. The second system continues the vocal line with 'ev - er! Good - bye, for - ev - er! Good - bye,'. The piano part includes a 'rit.' marking. The third system shows the vocal line with 'good - bye, good - - - bye!'. The piano part includes 'mp rit.', 'p', and '3' markings. The fourth system shows the vocal line with 'p' and 'pp' markings. The piano part includes 'dim.' and 'dim. sempre.' markings. The score ends with a double bar line.

Imp of Dreams

A Serenade

Poem by
THOMAS BAILEY ALDRICH

Music by
WILLIAM E. HAESCHE

Giocoso.

The musical score is written for piano and voice. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Giocoso.' and the dynamics are marked 'p' (piano). The score consists of four systems of music. The first system is an instrumental introduction. The second system continues the instrumental. The third system introduces the vocal melody with the lyrics 'Imp of dreams, when she's a - sleep, To her'. The fourth system continues the vocal melody with the lyrics 'snow - hung cham - ber creep, And straight whis - per'. The piano accompaniment features chords and arpeggiated figures.

p

Imp of dreams, when she's a - sleep, To her

p

snow - hung cham - ber creep, And straight whis - per

rit. *p a tempo*

in her ear, ——— What, a - wake, she will not hear.

rit. *p a tempo*

f accel.

Tell her so she may re - pent, ——— That no rose with -

f accel.

rit. *p a tempo*

holds its scent, ——— That no bird that has a

rit. *p a tempo*

cresc. molto. *rit.*

song, Hoards the mu - sic sum - mer long.

cresc. molto. *rit.*

p a tempo Tell her so she may re - pent, *accel.*

p L.H. a tempo *R.H.* *accel.*

rit. *p a tempo* Tell her there's naught else to do, *rit.* *p a tempo*

If to - mor - row's skies be blue, But to come with

rit. *a tempo* civ - il speech, And walk with me to Chel - sea beach, *rit.* *a tempo*

Piu lento.

Tell her there's naught else to do, Tell her so— she

f Piu lento e marcato.

a tempo

may re - pent,

p a tempo

*p Piu lento.**Piu Allegro.*

Imp of dreams when she's a - sleep.

pp Piu lento.

Piu Allegro.

dim.

dim.

The Lass With The Delicate Air.

Dr. THOMAS A. ARNE.
(1710 - 1778)

Allegretto grazioso.

1. Young Mol - ly, who
ev - 'ning last

lived at the foot of_ the hill, Whose fame ev - 'ry_ vir - gin with
May, as I trav - ersed the grove, In thought - less re - tire - ment, not

en - vy doth fill, Of beau - ty is - blessed with so am - ple a -
dream - ing of love, I chanced to es - py the gay nymph, I de -

share, Men call her the lass with the del - i - cate air, with the
clare, And real - ly she had a most del - i - cate air, a most

Gracefully
del - i - cate air, Men call her the lass with the
del - i - cate air, And real - ly she had a most

riten.

col canto

a tempo
del - i - cate air.
del - i - cate air.

a tempo *mf*

1.
+) 2. One

+) This verse is optional.

2. *p con tenerezza*

3. By a mur - mur - ing — brook on a green moss - y —

bed, A chap - let — com - pos - ing, the

dolce.

fair — one was laid; Sur - prised and trans - port - ed — I —

p

p

could not— for — bear,— With rap - ture to— gaze on her

mf

p *Gracefully*

del - i - cate air, on her del - - - -

p

rit.

- - i cate air,— With rap - ture to— gaze on— her—

col canto

p a tempo

del - i - cate air.

p a tempo

mf con anima

4. A thou-sand times o'er I've re - peat - ed my suit, But

p leggiero

still the tor - men - tor af - fects to be mute! Then tell me, ye—

p dolce.

swains who have con-quer'd the fair,— How to win the dear lass with the

Gracefully

p del - i - cate air, with the del - i - cate air,— How to

p

ad lib.

rit. win the dear lass with the del - i - cate air.

p

sf

74
Last Night
(Sehnsucht)

CHRISTIAN WINTHER

English Version by
THEO. MARZIALS

HALFDAN KJERULF

1815-1868

Andante

p

1. Last night the night-in-gale
1. Ich konn - te heu - te nicht

p dolce

woke me; Last night, when all was still; It sang in the
schla - - fen, mich weckt die Nach - ti - gall! Mein, Ohr ih - re

rit. dolce

gold - en moon - light, From out the wood - land hill. I
Tö - ne tra - - fen vom Wald mit hel - lem Schall. Mein

rit. p

a tempo

o - pened my win - dow, so gen - - tly, I looked on the dream - ing
Fen - ster, das öff - net ich lei - - se und starrt' in das Nacht - re -

a tempo

pp *pp* *mf*

cresc. *rit.* *p*

dew, ——— And oh! the bird, my dar-ling, was sing-ing, sing-ing of
 vier ——— und liess die sü - sse Wei - se, sie sin - gen, sin - gen von

p *colla voce p*

you, of you.
 dir, von dir.
atempo

p dolce

2

I think of you in the day-time,
 I dream of you by night;
 I wake and would you were here, love,
 And tears are blinding my sight.
 I hear a low breath in the lime tree,
 The wind is floating through;
 And oh! the night, my darling,
 Is sighing, sighing for you.

2

Dein denk' ich mit Herz und Munaen,
 Und send' dir meinen Blick,
 Du schlugst mir, die tiefste Wunde,
 Nicht Antwort giebst du zurück.
 Nur Seufzer im nächtlichen Winde,
 Vom Zweige ein Wink so fern,
 Nur kühler Thau der Linde, ja Linde,
 Kalt auch vom hohen Stern.

3

O think not I can forget you,
 I could not, though I would;
 I see you in all around me,
 The stream, the night, the wood,
 The flowers, that slumber so gently,
 The stars above the blue;
 Oh! heaven itself, my darling,
 Is praying, praying for you.

3

Glaub' nicht ich könnt' dich vergessen,
 Vertrau' der Liebe Macht,
 Will tief in das Herz dich pressen,
 Und tragen durch Grabesnacht,
 Zu leuchtendem Sternengefunkel,
 Wo Liebe vergehet nicht,
 Trotz Tod und schaurigem Dunkel, ja Dunkel
 Dich zu des Himmels Licht.

Obstination

A Resolve

Lyric by
FRANCOIS COPPÉE

English Version by
CONSTANCE BACHE

Music by
H. de FONTENAILLES

Andantino M.M. ♩ = 72

p

It is all in vain to im -
Vous au - rez beau faire et beau

mf

p

cresc.

plore me, Not to let her im - age be - guile,
di - re, L'ou - bli me se - rait o - di - eux,

cresc.

f

rit.

pp

For her face is ev - er be - fore me, And her smile, And her
Et je vois tou-jours son sou - ri - re Des a - dieux, des a -

f

p

colla voce

ten.

colla voce

a tempo *p*

smile. _____ It is all in vain to im -
 dieux. _____ Vous au - rez beau faire et beau

a tempo *pp* *p*

cresc.

plore me All thoughts of her a - way to keep,
 di - re, Dût el - le - mé - me l'i - gno - rer,

cresc.

f *rit.* *pp*

For still, al-though she may ig - nore me, I can weep, _____ I can
 Je veux, fi-dèle à mon mar - ty - re, La pleu - rer, _____ la pleu -

f *p* *colla voce* *ten.* *colla voce*

a tempo più lento *p*

weep. ——— It is all in vain to en-treat me
rer. ——— Vous au-rez beau dire et beau fai - re

a tempo più lento *pp* *p*

mf espress.

Mem - o - ry's pow - er to de - fy, For if she will - eth to de -
Seule, el - le peut mon mal gué - rir, Et j'ai - me mieux, s'il per - sé -

mf

rit. *pp* *ppp*

feat me, I can die, ——— I can die. ———
vè - re, En mou - rir, ——— en mou - rir. ———

p *colla voce* *ten. colla voce* *ppp*

A Song Of Sunshine.

ARTHUR GORING THOMAS.

1851 - 1892

Animato.

Churl

win - ter his flight has ta - ken, The green buds are

o - pen-ing; My lov - er a - wa - ken, And

Musical score for the song "Walk a-broad in the Spring." The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics "walk a-broad in the Spring." are written below the voice staff. The piano accompaniment consists of two staves, a right-hand treble staff and a left-hand bass staff, both with a key signature of two flats. The music features a mix of eighth and sixteenth notes, with some rests and a final measure of silence.

The thrush leads the choir _____ in leaf - y cit - a - del; The

leggiere

wren like a lit-tle brown friar _____ has his home-ly tale to

poco rit. *a tempo.*

colla voce *a tempo* *colla voce*

tell: —

a tempo

f

"Let ev - 'ry crea-ture love Life, Life and

Lib - er - ty."

f

p

This creed the small hedge preach-er pro -

p

slargando *a tempo*

claims, pro - claims from tree to tree. Come then, 'tis

colla voce *a tempo*

Spring, _____ come then, _____ 'tis May - time, _____ My

cresc.

cresc.

lov - er a - wa - ken, a - wa - - - ken. —

poco a poco

a tempo

Come then, 'tis Spring, 'tis May - time, And the glad day — just be-gun;

p a tempo

Sweet - heart, — 'tis play - time, — Come out, — — — come out — in - to the

sun; _____ Come, 'tis Spring, 'tis May - time,

leggiere.

poco animando.

Sweet - heart, 'tis _____ play-time, come out, _____ 'Tis

8

f *largamente*

Spring, 'tis May - time, Come out _____ in - to the

8

cresc. *colla voce*

sun" _____

a tempo *rall.*

The Flight Of Ages.

Lyric by
FREDERIC E. WEATHERLY.

Music by
FREDERICK BEVAN.

Andante.

p I heard a

song, a ten-der song, — 'Twas sung for me a-lone, In the

p

hush of a gold-en twi-light, When all the world was gone; And as

cresc.

long as my heart is beat - ing, As long as my eyes have tears, I shall

cresc.

hear the ech-oes ring - ing From out the gold-en years.

*colla voce**mf a tempo*

I have a rose, a white, white

rose, ——— 'Twas giv'n me long a - go, When the song had fall'n to

cresc.

si - lence And the stars were dim and low; It lies in an old book,

fa - ded, Be - tween the pa - ges white, But the a - ges can - not

rit.

dim the dream It brought to me, that night.

colla voce *p* *poco rit.* *pp*

Più animato

I have a love, the love of years, Bright as the pur - est

star, As ra - diant, sweet and won - der-ful, As

hope - less and as far, _____ I have a love, the

star of years, Its light a-lone I see, And

accel. I must wor-ship, hope and love, How *ten.* ev - er far it be. _____

Maestoso

It is the love that speaks to me In

that sweet song of old, _____

accel. cresc.

It is the dream of gold - en years, These

accel.

pet - als white en - fold; _____ And

ev - 'ry star may fall from heav'n, And ev - 'ry

rose de - cay, *ff stent.* But the a - ges

can - not change my love, Or take my dream, *rit.*

ad lib. Or take my dream a - way. *ff*

Winds In The Trees

Words from the German by
MISS MULOCK-CRAIK
1826-1887

Music by
ARTHUR GORING THOMAS
1851-1892

Moderato

pp leggiero

Ad. * *Ad.* * *Ad.* *

p

Winds in the trees _____ chant a glad song.

O'er fields, the bees _____ hum all day

colla voce

long. Night lulls — the

cresc.

cresc.

breez - es, the bees' hum is o'er,

Na - - ture like thee, na - - ture like thee, chang - - es

dim. *p*

cresc. *dim.* *p*

dim. e rit. *a tempo*

ev - - er - more. —

colla voce *a tempo*

But — sun-shine bright — wa-kens the bees.

Airs, warm and light, — stir the young

colla voce

trees; Morn is — re-

cresc.

turn - - ing with joy-la-den store! —

*poco meno**a tempo*

Thou _____ wilt re-turn to me nev - er - more, _____ Thou wilt re -

colla voce

turn _____ to me, Thou wilt re - turn _____ to me nev - - er -

poco rall.

more, _____ Thou wilt re - turn _____ to me nev - - er -

*dim.**p rit.**dim.**colla voce*

more. _____

*pp espress.**ritard**ppp*

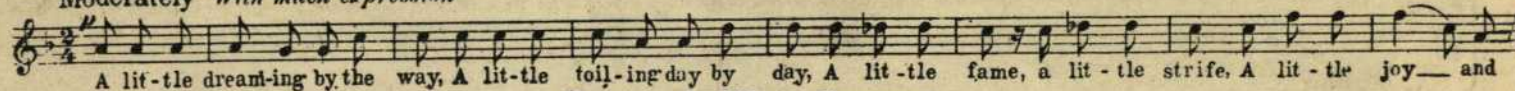
A Little Dreaming By The Way

Poem by Paul Laurence Dunbar

Solo Four Keys F, (E to F) C, E $\flat$ and G

Music by John Carrington

Moderately With much expression



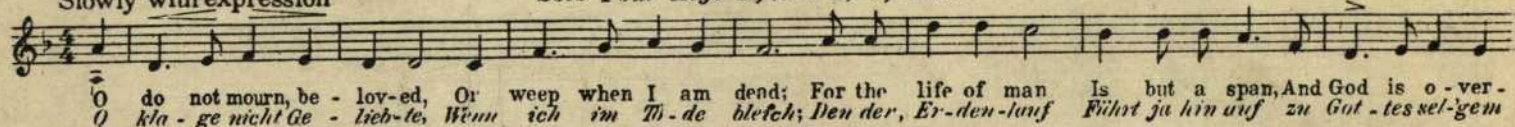
Beyond The Sunset

Lyric by Holman Quinn

Solo Four Keys D, (C to E) C, E and G

Music by Frank E. Tours

Slowly with expression



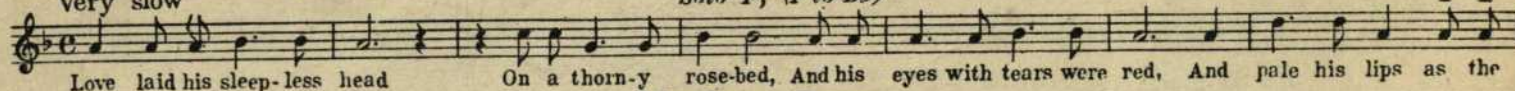
Love Laid His Sleepless Head

Lines by Algernon Charles Swinburne

Solo F, (F to E $\flat$)

Music by Victor Herbert

Very slow

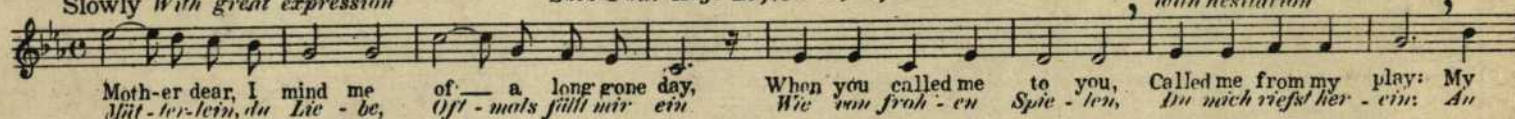


Mother Dear

German Translation by Alice Mattullath
Slowly With great expression

Solo Four Keys E $\flat$, (C to F) C, F and G

Benjamin Jefferson
with hesitation

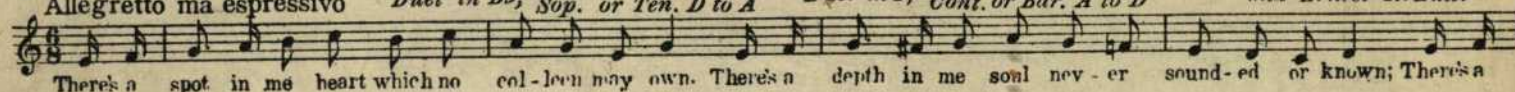


Mother Machree

Lyric by Rida Johnson Young
Allegretto ma espressivo

Solo Three Keys C, (C to E) D and F
Duet in B $\flat$, Cont. or Bar. B to D Duet in F, Sop. or Ten. F to A
Sop. or Ten. D to A Cont. or Bar. A to D

Music by Chauncey Olcott
and Ernest R. Ball.

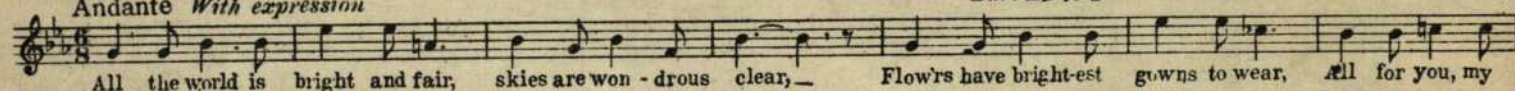


My Dear

Lyric by Dave Reed Jr. Solo Four Keys E $\flat$ (E $\flat$ to E $\flat$) D $\flat$, F and G
Andante With expression

Duet in D, Alto D $\flat$ to F
Bar. E $\flat$ to F

Music by Ernest R. Ball



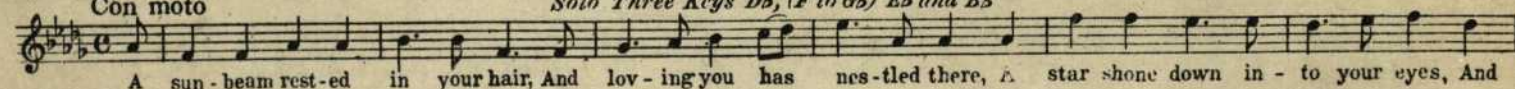
My Sweet

Lyric by Geo. Graff Jr.

Con moto

Solo Three Keys D $\flat$, (F to G $\flat$) E $\flat$ and B $\flat$

Music by Jessie Mae Jewitt

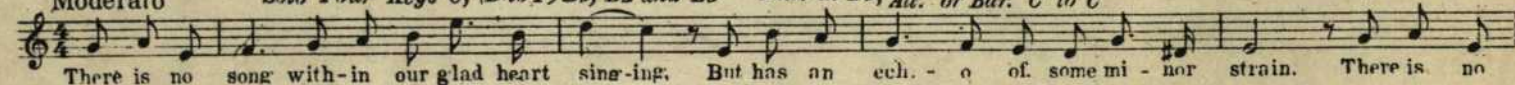


Resignation

Moderato

Solo Four Keys C, (D to F) B $\flat$, D $\flat$ and E $\flat$

Duet in D $\flat$, Sop. or Ten. E $\flat$ to A $\flat$ Words and Music by Caro Roma
Alt. or Bar. C to C

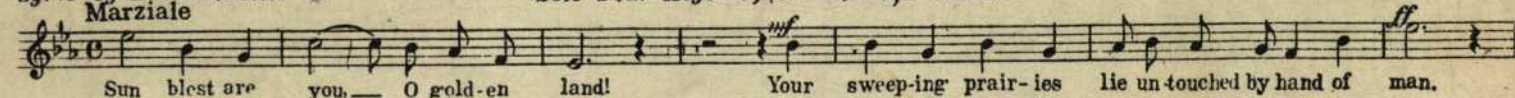


Sun Blest Are You O Golden Land

Lyric by Lillian B. Rice
Marziale

Solo Four Keys E $\flat$, (C to D) D $\flat$, F and A $\flat$

Music by Joseph Melville

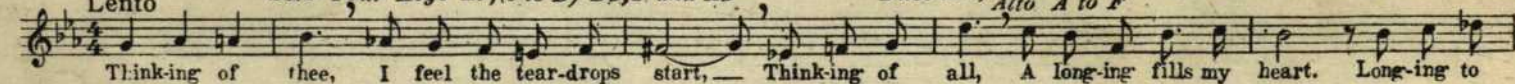


Thinking Of Thee

Lento

Solo Four Keys E $\flat$, (C to D) D $\flat$, F and A $\flat$

Duet in F, Sop. D to F Lyric and Music by Caro Roma
Alto A to F



Who Knows?

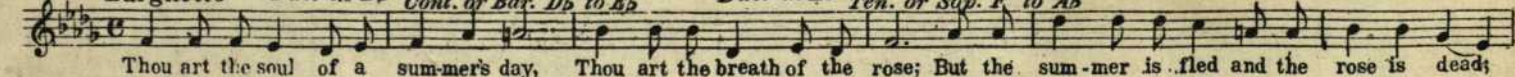
Poem by Paul Laurence Dunbar

Larghetto

Solo Four Keys D $\flat$, (D $\flat$ to E $\flat$) E $\flat$, E $\flat$ and F
Duet in D $\flat$ Sop. or Ten. E $\flat$ to G $\flat$
Cont. or Bar. D $\flat$ to E $\flat$

Duet in E $\flat$ Sop. or Ten. E $\flat$ to F
Ten. or Sop. F to A $\flat$

Musical Setting by Ernest R. Ball

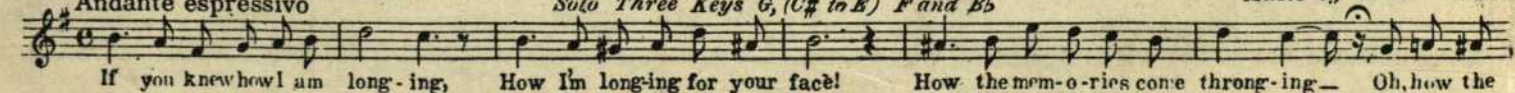


Will You Hear?

Poem by Elinore C. Bartlett By Permission
Andante espressivo

Solo Three Keys G, (C $\sharp$ to E) F and B $\flat$

Music by Kate Vannah



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